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## V.

It is not necessary to accompany all fundamental notes by four-note chords, especially when the bass lies high, and takes a tenor character; or when consecutive fifths are to be avoided; in both cases, some of the notes may be accompanied by three-note chords, even when the passage is in four parts; for example:—

## No. 48.

Figured bass notation for No. 48:   
 NB. NB.  $\sharp 6 \ 6$   $\sharp 7 \ 5 \sharp 5 \ 7 \ 6 \ 4 \sharp 3$    
 Bad.  $\sharp 6 \ 6$   $\sharp 7 \ 5 \sharp 5 \ 7 \ 6 \ 4 \sharp 3$    
 Improved.  $\sharp 6 \ 6$   $\sharp 7 \ 5 \sharp 5 \ 7 \ 6 \ 4 \sharp 3$

When the tenor is figured, three-note chords are played, and the alto is usually accompanied in two parts; but when the following dashes — — — — are placed over the notes, they are played by one hand without accompaniment, whatever key may be marked. In choruses, tutti-passages, and symphonies (in *forte* or *fortissimo*), notes bearing these — — — — may be played with octaves in unison; this is not allowed in leading off a fugue; for example:

## No. 49.

Figured bass notation for No. 49:   
 Fuga.  $\sharp 6 \ 6$   $\sharp 7 \ 5 \sharp 5 \ 7 \ 6 \ 4 \sharp 3$    
 Chorus.  $\sharp 6 \ 6$   $\sharp 7 \ 5 \sharp 5 \ 7 \ 6 \ 4 \sharp 3$   $\&c.$

A dash through a figure signifies the same as a sharp, and sometimes a contradicted flat; it therefore makes an interval major or augmented. A flat or a natural (when contradicting a sharp), placed before a figure, makes the interval minor or diminished.

*Remark.*—Prepared notes are not generally marked by accidentals, as the preparatory notes indicate the change. A straight stroke (—) placed after a figure signifies that the chord, or sometimes a part of it, is to remain in the right hand, until new figures occur, or until the notes under the strokes have ceased. A diagonal stroke inclining upwards from left to right ( / ), signifies that the fundamental note is an irregular passing note, and must be accompanied by the full chord of the note which follows; for example:—

## No. 50.

Figured bass notation for No. 50:  $\sharp 6 \ 6$   $\sharp 7 \ 5 \sharp 5 \ 7 \ 6 \ 4 \sharp 3$   $\&c.$

When the following sign (—) is placed over one or more figures, the fundamental notes are to be accompanied by three-note chords, as in No. 51. A pointed curve ( ^ ) signifies that the diminished fifth  $\sharp 5^b$ , or  $\sharp 5^{\sharp}$ , or  $\sharp 5$ , is to be played in four parts with a third and octave; as in No. 52.

This sign is also placed above  $\sharp 6$ , when the fundamental note is to be accompanied by a three-note chord, that is, without the third; as in No. 53 —

## No. 51.

## No. 52.

Figured bass notation for No. 51:  $\sharp 6 \ 6$   $\sharp 7 \ 5 \sharp 5 \ 7 \ 6 \ 4 \sharp 3$   $\&c.$

## No. 53.

Figured bass notation for No. 53:  $\sharp 6 \ 6$   $\sharp 7 \ 5 \sharp 5 \ 7 \ 6 \ 4 \sharp 3$   $\&c.$

## ERRATA IN LAST NUMBER.

- Page 395, No. 15, second bar, treble stave, second crotchets should be  $\sharp A$ , not  $\sharp B$ .  
 Page 396, No. 19, first bar, treble stave, E minim should be D.  
 Page 396, No. 23, first bar, C sharp should be D sharp.

## TO CORRESPONDENTS.

A Young Professional, whose object is to ascertain how he may set about acquiring "a thorough knowledge of thorough bass, theory, and all that is necessary to make a perfect musician and composer," is advised to place himself at once with a master capable of teaching him. If he requires books, he will find that Catel's "Treatise on Harmony," and Albrechtsberger's "Thorough Bass," contain all he can desire to know.

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